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BEYOND THE WALLS OF SPACE

By S. M. TENNESHAW

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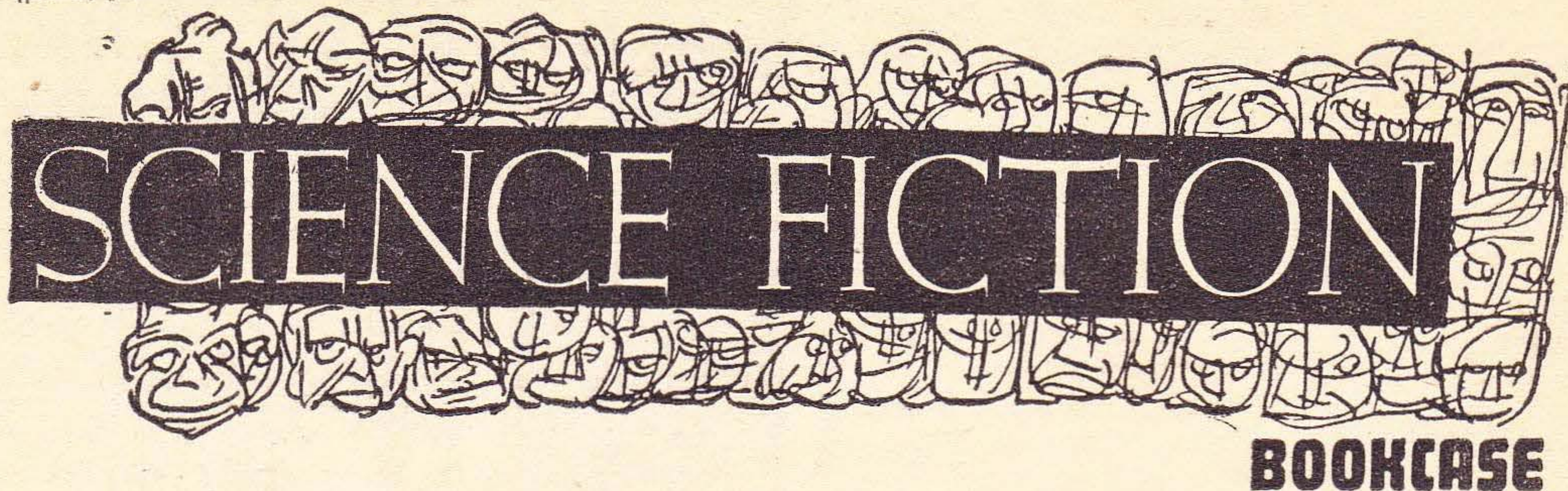
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SCIENCE FICTION

BOOKCASE

GREAT STORIES OF SCIENCE FICTION, edited by Murray Leinster with an introduction by Clifton Fadiman, Random House, New York (\$2.95).

And still they keep coming, rolling or staggering off the publishers' presses of the land. We're speaking of stf anthologies, of course. Surely by this time there must be enough of them in print to run all the mystery-detective anthologies right through the rear wall of any respectable-sized lending library.

However, veteran science fiction author Murray Leinster has come up with an excellent group of stories, most of them, praise Zoroaster, longer than is usual with such collections. In fact the only weak spot is the introduction by the august Mr. Fadiman, who runs with heavy feet from Virgil's Aeneid, through such fine full fustian as "... As the sunflower to the sun, so the Machine's iron face turns forever toward the shape of things to come...", through Max Eastman, Henry Adams, President Conant of Harvard, W.H. Auden, Arthur Koestler, Ghandi and even Baudelaire, and others, a few of whom have actually some connection with stf.

The contents page, however, contains the names of more familiar craftsmen—Ralph Milne Farley, Cleve Cartmill, Malcolm Jameson, C. L. Moore, Anthony Boucher, Theodore Sturgeon, Lewis Padgett and others, including anthologist Leinster under his own name and that of his real-life alter-ego, Will F. Jenkins. We liked best Jameson's **BLIND ALLEY**, **IN HIDING** by Wilmar H. Shiras, Boucher's **THE CHRONOKINESIS OF JONATHAN HULL** and Jenkins' **SYMBIOSIS**. But both quality and entertainment levels are high throughout and each reader will have to pick his own favorites.

* * *

BEYOND INFINITY by Robert Spencer Carr, Fantasy Press, Reading, Pennsylvania (\$2.75).

Mr. Carr, a slick and sensitive writer indeed, seems more preoccupied with the romantic possibilities of what space-flight

and alien invasion may do to people of greater and lesser importance right here on wretched old Earth than he does with the gadgetry and trappings of space-flight and invasion themselves. As such he has attained a certain symbolic quality (we suspect quite deliberately) that may seem even a little whimsy with the whamsy to the more hard-boiled space-opera addicts of current stf.

But for those who can live without pirates of the void and the like, this author has a great deal to offer in the way both of entertainment and in the provocation of thought. As such his themes are secondary to the results and reactions they cause, matter little in themselves same as devices.

In the longest of the four novelets that compose this volume—**BEYOND INFINITY**—he takes an old and generally discredited theory about time travel—that exceeding the speed of light will bring such travelers back younger than when they started—and makes of it a touching and dramatic human story.

In **MORNING STAR** he revives the old legend of Venus as an actual planet of female and highly fertile love, turns it into a delightful sort of cosmic joke. In **THOSE MEN FROM MARS** he has an alien visitor land on the White House lawn and make Cold-Wartorn officials look like the harassed little men they are. And in **MUTATION** he deals with the creation of a new and nobler sort of superman. All of these are hoary old chestnuts of plots. But what Mr. Carr does with them makes his fine little collection a must for any stf reader given to thought in any form.

* * *

TYPEWRITER IN THE SKY and **FEAR** BY L. Ron Hubbard, Gnome Press, New York (\$2.75).

In the first of these two short novels the founder of "the science of mental health" takes off on one of his typical double-personality, split-time Captain Applejack pirate themes, in which the friend of a novelist finds himself actually living

dangerously in the pages of a book in production. We have an idea it serves him right for running around with such dangerous characters as authors.

In the second, with considerably less success, Hubbard tackles a sort of psychological mystery-suspense. In it a man named Lowry finds himself suffering from a brief amnesia as well as a loss of hat and, when he solves his riddle, discovers himself to be more than a single murderer. Nice chap if you go for M and the like. You like Hubbard, you'll like the book. On the whole we did.

* * *

THE MARTIAN CHRONICLES by Ray Bradbury, Bantam Books, New York (25c).

What was probably the finest of stf book published last year is at last out in two-bit form—and mercifully unabridged. Those who have yet to read **THE THIRD EXPEDITION**, —AND THE MOON BE STILL AS BRIGHT, NIGHT MEETING, THE SILENT TOWNS, THE MILLION-YEAR PICNIC and other Bradbury classics included ought to visit their neighborhood psychiatrist if they don't grab this chance to do so—and everyone knows that those who visit psychiatrists ought to have their heads examined. Enough said.

"What One

Man Knows..."

by **Ralph Cox**

WE LIKE to think that work on atomic energy is pretty well guarded—and it is. True, a lot of spies and traitors have been uncovered in recent years and there is no doubt that the Soviets got a lot of information on atomic physics this way. But they also got a lot more information by "listening in on the party-line" which goes into operation every time an atomic bomb is exploded and which anyone can hear if he's got the equipment.

The "party line" is, of course, the upper atmosphere and the wind currents which carry the products of atomic fission far and wide over the world. Sampling planes sent into the atmosphere over Siberia, let's say, equipped with suitable counters and detectors, can get an excellent idea of just what kind of an atomic explosion went off in Nevada. There's no way to stop this.

Conversely, the U.S. and European physicists can pick up the Soviet party line by the very same methods. We have an excellent picture of Soviet atomic progress obtained in just this way. Advances in science are, fortunately or unfortunately, just like cryptograms; no matter how complex and confusing a code may be made, it was made by men—therefore it can be interpreted and analyzed by other men. There ain't no secrets!



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